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SCARABS

BY

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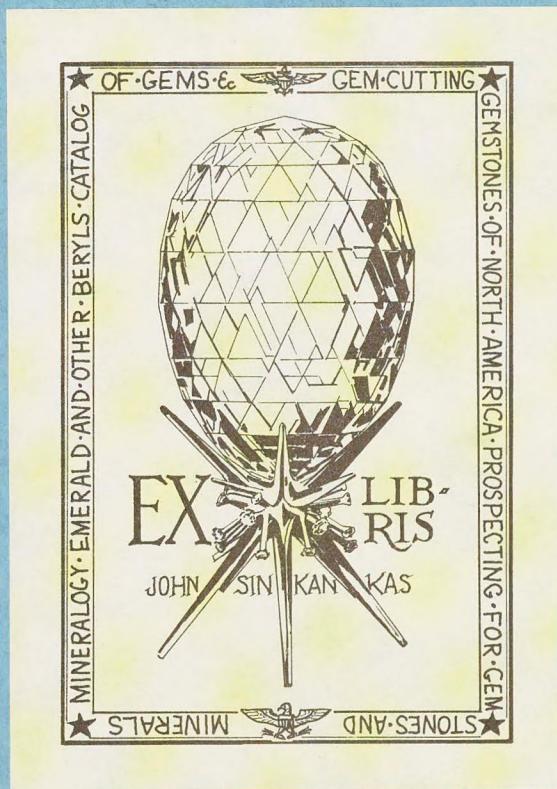
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SCARABS

Next to Mummies, the objects chiefly associated with Egypt in the minds of most are Scarabs. Many of us have heard of Scarabs, or have seen them either in museums or mounted as ornaments, when they have been brought back by friends from Egypt. But it is not always that their true nature and meaning are understood. Various curious and more or less unfounded ideas are met with regarding them. Some people are convinced that they were used as a monetary currency; others are possessed by the idea that they are, or rather were, real beetles, petrified in some way. This last is a very common idea. They are regarded as actual fossil beetles, a sort of fossil version of the bright-winged actual beetles that one sees mounted on pins or other objects by jewellers. And the supposed fossils are even more popular with the jewellers and their clients than the real animal, on account of their supposed Egyptian mysteriousness, and often their beautiful colour. Modern mountings, however, spoil these ancient objects, and the archaeologists have often no reason to bless the work of the modern jeweller, who often mounts the Scarab so that its back alone is visible, and it is almost impossible to see the far more important base, on which the inscription is cut that tells us perhaps the name of the royal or other personage who owned it, or wishes good luck to the owner, or on which there is some decorative design characteristic of the period at which it was made. The archaeologists and the museums get rid of the modern mounts at once, if Scarabs come into their hands that have been re-mounted. If the ancient ring-mount still exists, the object is of course very valuable; it is advisable that a Scarab on an ancient mount should not be worn, as the mount (usually of gold wire as the bezel of a ring) is now delicate from age, and may easily give way or break. Scarabs were not mounted in solid gold, although finger-rings were often made of pure heavy gold.

What, then, are **Scarabs**? They are amulets, representing the sacred beetle (*Scarabaeus aegyptiorum* or *Ateuchus sacer*), the type and emblem of Kheperā or Khopri, the creator Sun-god (Fig. 1). The god could be figured in his beetle-theophany as of any size, of course; and several gigantic stone Scarabs exist, two of which are in the British Museum and one (the oldest) at Karnak (Plate IV). The last is of the time of Amenhetep III (c. 1412-1376 B.C.): on the high base the king is shewn venerating the god Tum-Khopri, who lightens the underworld.



Fig. 1.

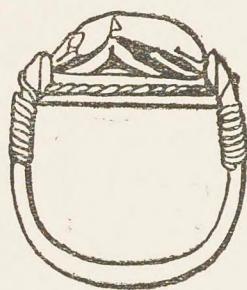


Fig. 2.

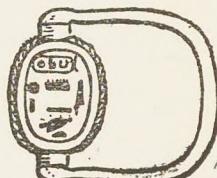


Fig. 3.

The large example in the British Museum (No. 74) is probably Saïte, and dates from about 550 B.C. or later. It was brought by Lord Elgin from Constantinople, where it had been taken, probably from Alexandria, in Byzantine times. Its original home was probably Memphis or Saïs. But more usually the figure of the divine beetle appears simply as a small amulet. This amulet was easily adapted for use as a seal, and was largely so used, the signet being cut on its base. When not too large, it could be strung as a bead (Plate I, 4-6) or mounted as the bezel of a ring (Figs. 2, 3).

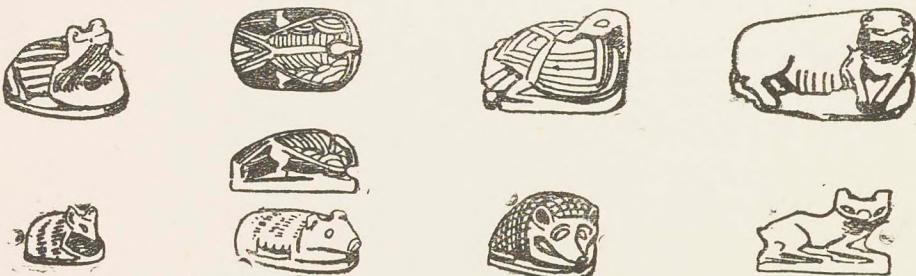


Fig. 4.—Animal Scaraboids.

The **Scaraboid** is a modification of the Scarab, retaining the "Scaraboid" form and, often, the engraved base of the Seal-scarab; while the back was either absolutely plain or could be cut (if of stone) or impressed (if of faïence) in various forms, such as that of the head

of a negro, of a cynocephalus ape, figures of various animals (Fig. 4), and so forth.

A **Cowroid** is a "cross" between a Scaraboid and a bead of lentoid shape, originally made in imitation of the form of a cowry-shell (hence its name), but afterwards losing all trace of this original form. It was inscribed (in imitation of a seal) in the same way as the Scarab and Scaraboid.

Plaques are rectangular plaque-shaped amulets developed from the flat bead and inscribed in the same manner as the Seal-scarabs. Several Cowroids and Plaques are shewn on Plates II and III.

Various combinations of the Scaraboid and the Plaque are met with. All these derivatives of the Scarab partake of the nature of beads, as also does the Scarab itself to a great extent, since all are perforated for stringing, and, when worn as amulets, were usually strung with beads on necklaces, etc. (Plate I). When intended not to be strung as a bead, but, as was often the case, to be mounted as the bezel of a signet-ring, the Scarab or Plaque was still always perforated, and was secured to the ring by means of a metal wire passing through the perforation. Even the large Scarabs, known as "**Heart-scarabs**,"—which, because the Scarab was connected mythologically with the heart, were placed as amulets on the bodies of the dead (Plates II, III),—were often perforated in this way, as if they had been little beads. This fact shows that the Scarab was intended to be worn on the person, and that it was originally an amulet of the living rather than the dead. Unperforated Scarabs certainly belong only to the dead: thus the majority of the Heart-scarabs, which are solely funerary, including all those placed on "pectorals" (Plate III), are not perforated, nor are the small Scarabs of haematite or faïence without bases that are often found in the late period: they also are purely funerary.

Originally, however, the Scarab belonged to the living, and was used by the living man as his seal. It was a bead, of stone or faïence, that was made in the shape of a sacred animal, the beetle, and then, on account of its convenient shape, became adapted for use as a seal at about the beginning of the XIIth dynasty (c. 2212-2000 or 2000-1788 B.C.). Ordinary seals of the direct-stamping type (as apart from the rolling Seal-cylinders, a totally distinct type, with which we do not deal in this brochure) had up till that time usually been made in the form known as the **Button-seal**, from its button or stud-like shape: it had a circular or rectangular base with a perforated ridge, tang or shank behind (Plate I, 1, 2). Generally it was made either of steatite

or ivory. Though the ivory must have come from Africa presumably, this form was very possibly not of Egyptian origin, but had come from the Aegean and Anatolian lands, with which at this time (c. 3000-2000 B.C.) there seems to have been constant communication. Whether the Northerners invented the Button-seal or no (it certainly seems most at home with them, and in Egypt it died out, as if not indigenous to the soil), they certainly brought the spiral or scroll design (perhaps ultimately of Sumerian origin) which came to Egypt at this time and first appeared there on Scarabs at the beginning of the XIIth dynasty, about the same time that the Scarab was first used as a seal. And very soon we find the names of Egyptian kings and chiefs on their Scarab-seals surrounded by borders of the beautiful Aegean spiral design which the Egyptians used now for the first time, combined with the Egyptian lily to form a particularly beautiful border for inscriptions or design to cover the whole base of a Scarab: a design which not long after transferred itself to wall-decoration, and centuries later returned to the land of its origin and is found, Aegean spiral combined with Egyptian lily, on the walls and roofs of Minoan and Mycenaean buildings in Greece.

The Button-seal died out, and its place as a seal was taken by the Bead-scarab. Just as possibly the Button-seal had come to Egypt from the Aegean, the Scarab passed out from Egypt to the Aegean under the XIIth dynasty, but was never very popular there or much imitated. The Aegeans preferred their own national types of seal.

As the two kinds of Scarabs became confused and the Heart-scarab became sometimes perforated, and a string or chain was often passed through it, its base too became inscribed in the manner of a seal, but with funerary prayers, generally Chapter XXXB of the Book of the Dead, the "Chapter of the Heart," that prays that the "whole heart" of the dead (including lungs, etc.) may be reunited with the body in the realm of eternity (Plate II, 7). The seal-bases of the smaller "bead" Scarabs were inscribed with the names and titles of kings, queens, princes, nobles and officials, sometimes by themselves, often, as has been said above, at first within a scroll or special border. Later on this was omitted. Names began to appear in the time of King Senusret I, of the XIIth dynasty (c. 2170 or 1950 B.C.), and are usual during that and the succeeding dynasty, when the Scarab was most emphatically a seal, and its religious significance is in the background. With the end of the Hyksos period (c. 1580 B.C.) names of private persons became fewer, and are rare after the end of the XVIIIth dynasty; but were revived under the Saïte kings of the

XXVIth dynasty (663-525 B.C.). Kings' names, and to a lesser degree those of minor royalties, were always cut on Scarabs at all times: Plate III illustrates some royal Scarabs, note specially the magnificent gold-mounted Scarab of the Hyksos King Khayan, No. 37664. But it must not be supposed that this means that any particular Scarab with a royal name on it belonged to the king whose name this is, and was his seal, that it was "royal" in anything but name. In the first place after the end of the Middle Kingdom the Scarab was much less used as a seal, and, although it was inscribed in the manner of a seal, it was often used merely as an amulet; in the second place thousands of Scarabs were made, with on them the name of the reigning King, to be bought and sold purely as amulets, whether cheap or dear. But they were no more connected with the king because they had his name on them than picture-postcards with portraits of a modern king or queen are connected with their Majesties! And Scarabs in old days in Egypt were as common and cheap as picture-postcards or other "souvenirs" are now. Indeed they often remind us strongly of the mugs with "A Present from Margate" on them that one sees in seaside shops: a very common type is inscribed "A good coming to Karnak," that being a great place of pilgrimage. And in the excavation at the Temple of Dair al-bahri, on the left bank of the Nile opposite Karnak, were found countless Scarabs, some on strings with the original string still preserved (Plate I, 5, 6), which had been sold at fair-booths to the pilgrims who flocked thither to the throne of the desert-goddess Hathor. Some of these Scarabs bear the name of the reigning monarch, notably Queen Hatshepsut or King Thutmose (Thutmosis or Thothmes) III, while others have "souvenir" inscriptions of the kind mentioned above, usually singing the praises of Amon, god of Thebes, or invoking blessings on the owner of the Scarab. The Egyptians regarded the Scarab as a potent amulet and bringer of good luck, if suitably inscribed, no doubt. The majority are not inscribed at all, whether with names or wishes, but have upon them designs of all kinds, purely linear or utilizing animal and floral forms from scrolls and spiral designs and lily patterns to representations of a king hunting in his chariot. Such Scarabs could be used as seals, of course, and were so used, but primarily all were amulets.

To describe the infinite variety of designs and inscriptions upon the bases is impossible within a short space. But it may be said that maeander or labyrinthine designs are characteristic of the VIIth to IXth dynasties (Plate I, 1, 2), that spiral (Plates I, 3, 4; III) and annule-designs are most common under the Middle Kingdom (XIIth-XVIth dynasties)

and the XVIIIth and XIXth dynasties, and that spirals were revived under the XXVth (Ethiopians); that floral designs (lilies, etc.) are commonest under the Late Middle Kingdom and the XVIIIth dynasty; that names of high officials and nobles (Plate I, 3) are commonest under the XIth, XIIth, XIIIth and XXVIth dynasties, but occur sporadically under the XVIIIth and rarely under the XIXth dynasty; that "good luck" inscriptions of all kinds were common at all periods, but perhaps most in vogue between the XIXth and XXVIth dynasties; that representations of gods are most usual under the XIXth (then very common, especially in groups of the three solar deities, Amen, Ra, and Tum, for example, or figures of Bes) and XXVIth dynasties; that the king is most usually represented under the XVIIIth (often in his chariot or borne in his palanquin) and from the XIXth to the XXIInd dynasties; that emblems of royalty, such as the Sphinx, occur from the Hyksos period to the XXVIth dynasty; that the human-headed Heart-scarabs (Plate II, 6; the funerary Scarab of king Sebek-em-saf (No. 7876), beautifully made of green jasper mounted in gold) are mostly of the XIIIth-XVIIth dynasties and that the negro-headed Scaraboids that are imitated from them are of all dates from the XVIIIth to the XXVIth dynasties; that a certain type of ovoid or round-cornered Scaraboid, usually of green jasper or bloodstone, is confined to the XXVIth dynasty; that Cowroids are usually of the Late Middle Kingdom and the XVIIIth dynasty; Plaques of the XVIIIth, XIXth and XXVIth dynasties; and so forth. As to styles of cutting of the designs and inscriptions, it can only be said that they differ so much to the eye of the expert that he can or ought to be able to tell their date by this alone, even apart from the cutting of the backs and the general style and "build" of the Scarab. Thus the cutting of the Middle Kingdom and beginning of the XVIIIth dynasty is quite different from that of succeeding periods, except when it is purposely imitated (not always successfully) by the archaizers of the XXVIth dynasty; that of the late XVIIIth dynasty is very different from this and also from that of the XXVIth dynasty with its delicate workmanship; and so on. A Scarab in the British Museum (No. 45721) is of Niku or Necho, associated with the magic name of Thutmose III (see p. 12). But the Scarab itself is of an archaic style, imitating that of the XIIth dynasty, centuries before Thutmose. So we see that the ancient Egyptians of Necho's time (the XXVIth dynasty), when archaism was the fashion, were, however, not so well acquainted with the "period" styles as we are, or they would not have associated the name of Thutmose with the style of the XIIth dynasty. We, of

course, with the knowledge derived from forty years of excavations at our disposal, know more about the styles of different periods than the ancient Egyptians themselves did. But this knowledge needs study. Only years of study of these little objects can entitle anybody to express a definite opinion as to their date based upon considerations

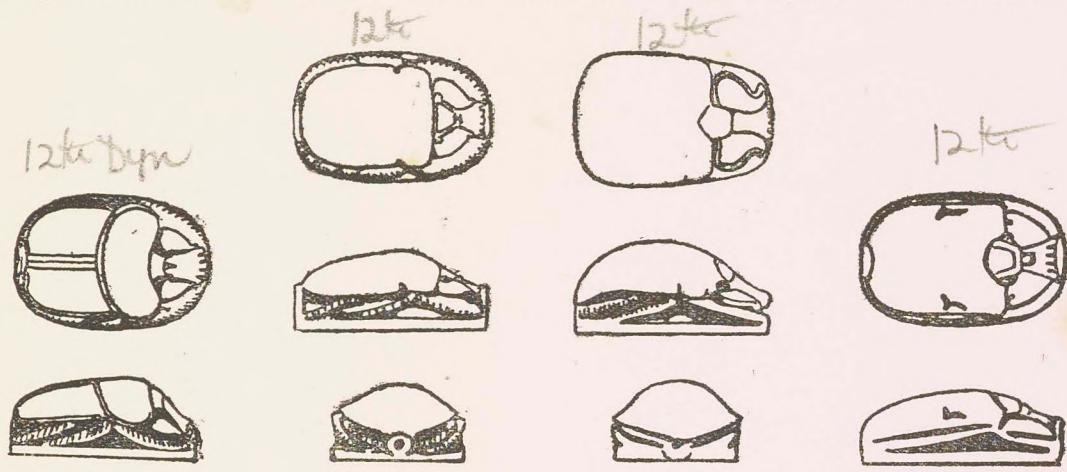


Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

of style. But it is open to anybody who is interested in them to learn something of this knowledge, which will add to the interest of his Scarabs.

If we trace the peculiarities of the Scarab at different periods, from the XIIth to the XXVIth dynasties, we shall see that under the

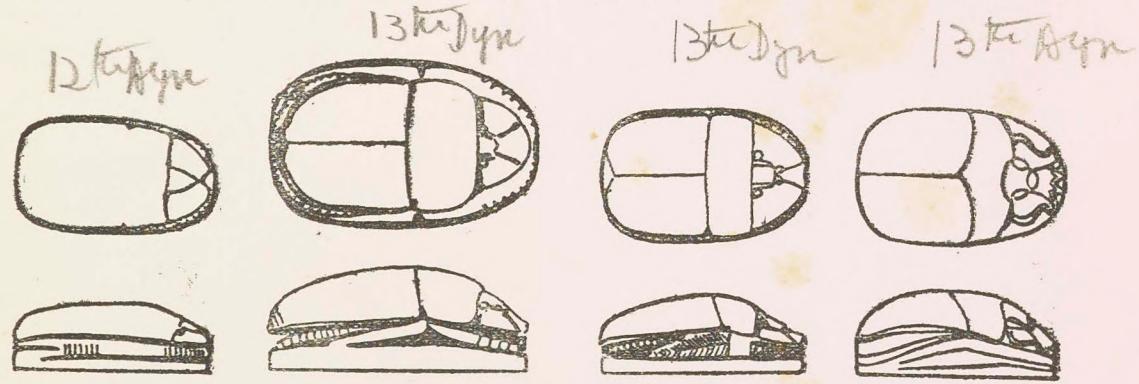


Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

XIIth dynasty a fine naturalistic style (Fig. 5) existed side by side with an already conventionalized (Figs. 6, 7) and somewhat elongated (Figs. 8, 9) style in which the wing-cases and even the legs are often not marked; that under the XIIIth dynasty a big, well-rounded Scarab with thick base (Figs. 10-12) was common, and under the Hyksos or

Shepherd-kings a roughly-cut form with the legs rudely marked, and the wing-cases not indicated (Figs. 13-15): on the back are often chased

14th
to
17th Dyn

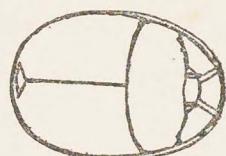


Fig. 13.



Fig. 14.



Fig. 15.

sprigs of palm(?) (Fig. 16). At the beginning of the XVIIIth dynasty the rear end of the Scarab is often raised up to a greater height

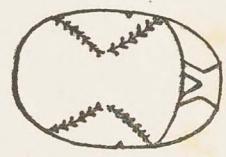


Fig. 16.

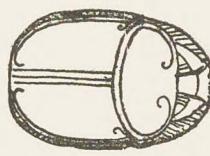


Fig. 17.

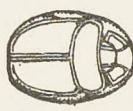


Fig. 18.

than the head, somewhat in the manner of a fly (Figs. 17-20); and even when this is not the case the Scarab is very compact (Fig. 21).

18th Dyn

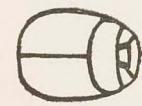
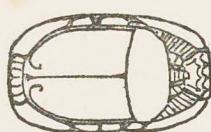


Fig. 19.



Fig. 20.

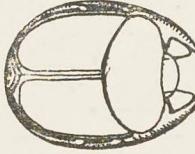


Fig. 21.



Fig. 22.

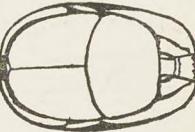


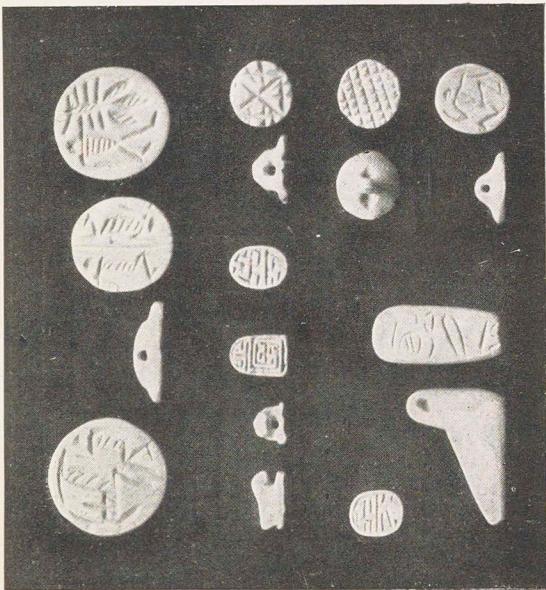
Fig. 23.

In the reign of Thutmose III a new type appears, of green glazed steatite, moderately naturalistic in style and with nicks at the corners

PLATE I



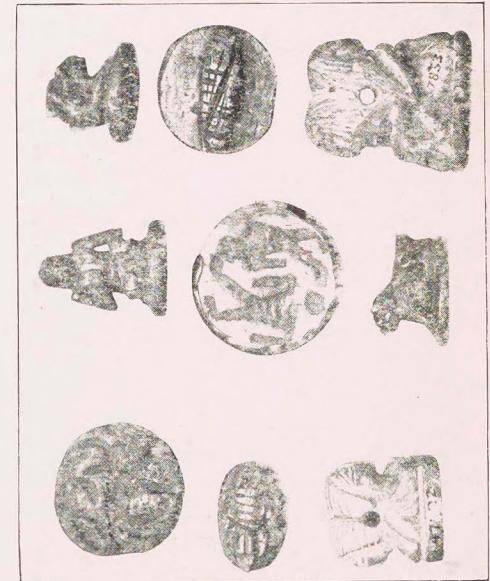
1.—BUTTON-SEALS, ETC.: VIth-IXth dynasties (half size).



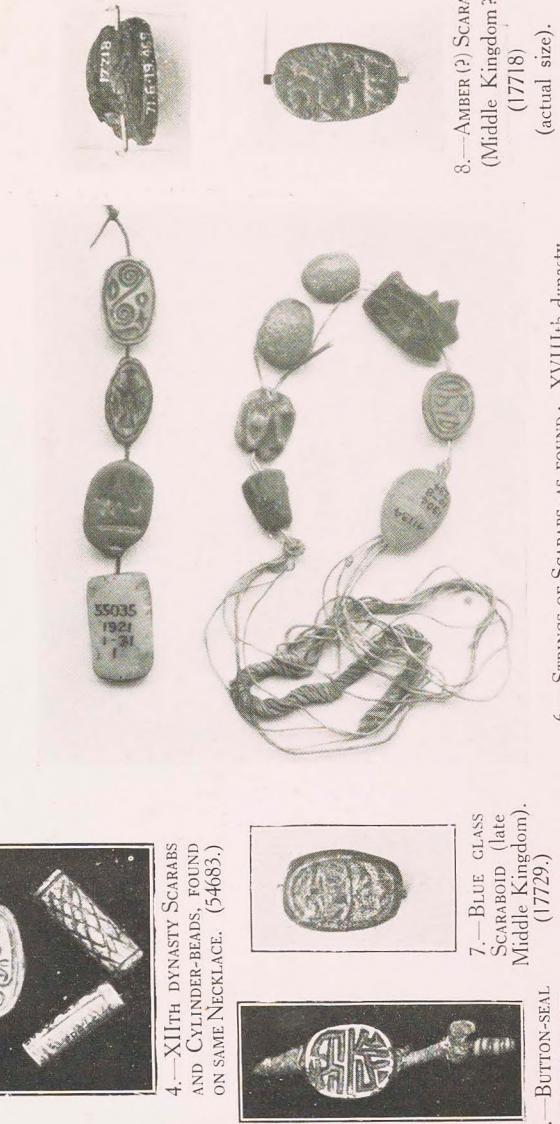
3.—NAME-SCARABS: XIIIth-XIIIth dynasties (actual size).



4.—XIIIth DYNASTY SCARABS AND CYLINDER-BEADS, FOUND ON SAME NECKLACE. (54683.)

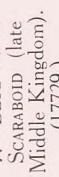


2.—BUTTON-SEALS, ETC.: VIth-IXth dynasties (actual size).

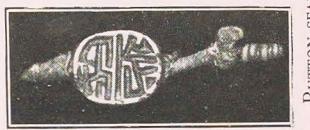


6.—STRINGS OF SCARABS, AS FOUND: XVIIIth dynasty (55035, 41134) (actual size).

8.—AMBER (?) SCARAB (Middle Kingdom ?) (17718) (actual size).



7.—BLUE GLASS SCARABOID (late Middle Kingdom) (17729.)

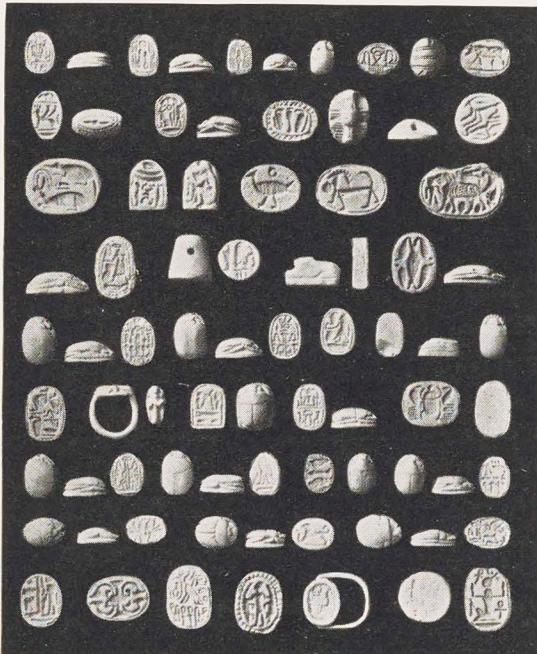


5.—BUTTON-SEAL ON ORIGINAL STRING (46596.) (4, 5, 7: actual size.)

PLATE II



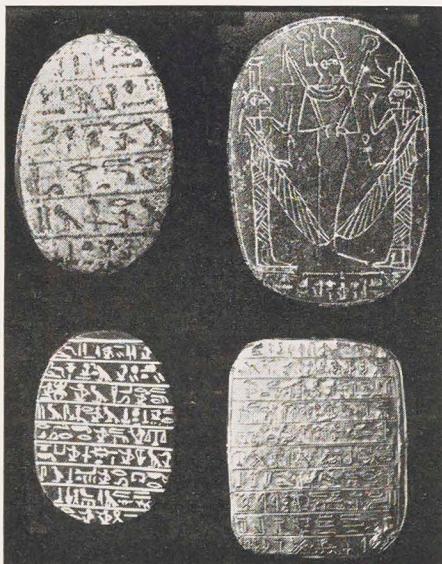
1.—PLAQUES AND SCARABS: XVIIIth dynasty (actual size).



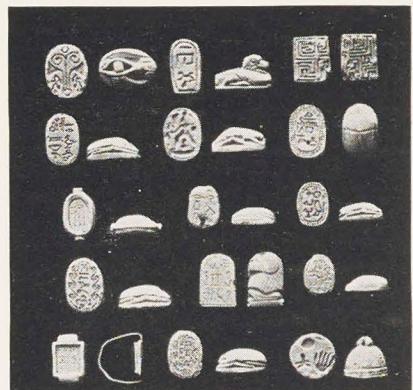
3.—MISCELLANEOUS SCARABS AND SEALS (half size).



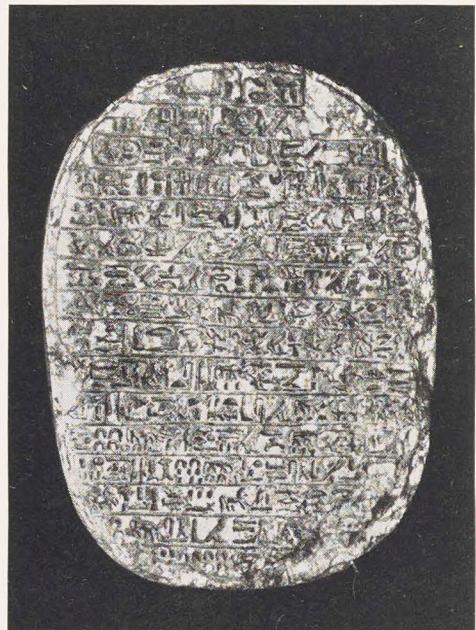
6.—FUNERARY SCARAB OF
KING SEBEKEMSAF
(c. 1700 B.C.)
(7876)
(half size).



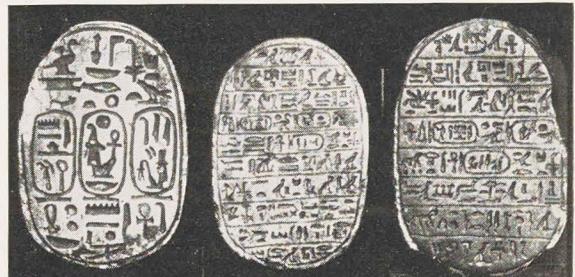
7.—HEART-SCARABS OF VARIOUS PERIODS
(34289, 7930, 7899, 26978) (half size).



2.—MISCELLANEOUS SCARABS AND SEALS
(half size).

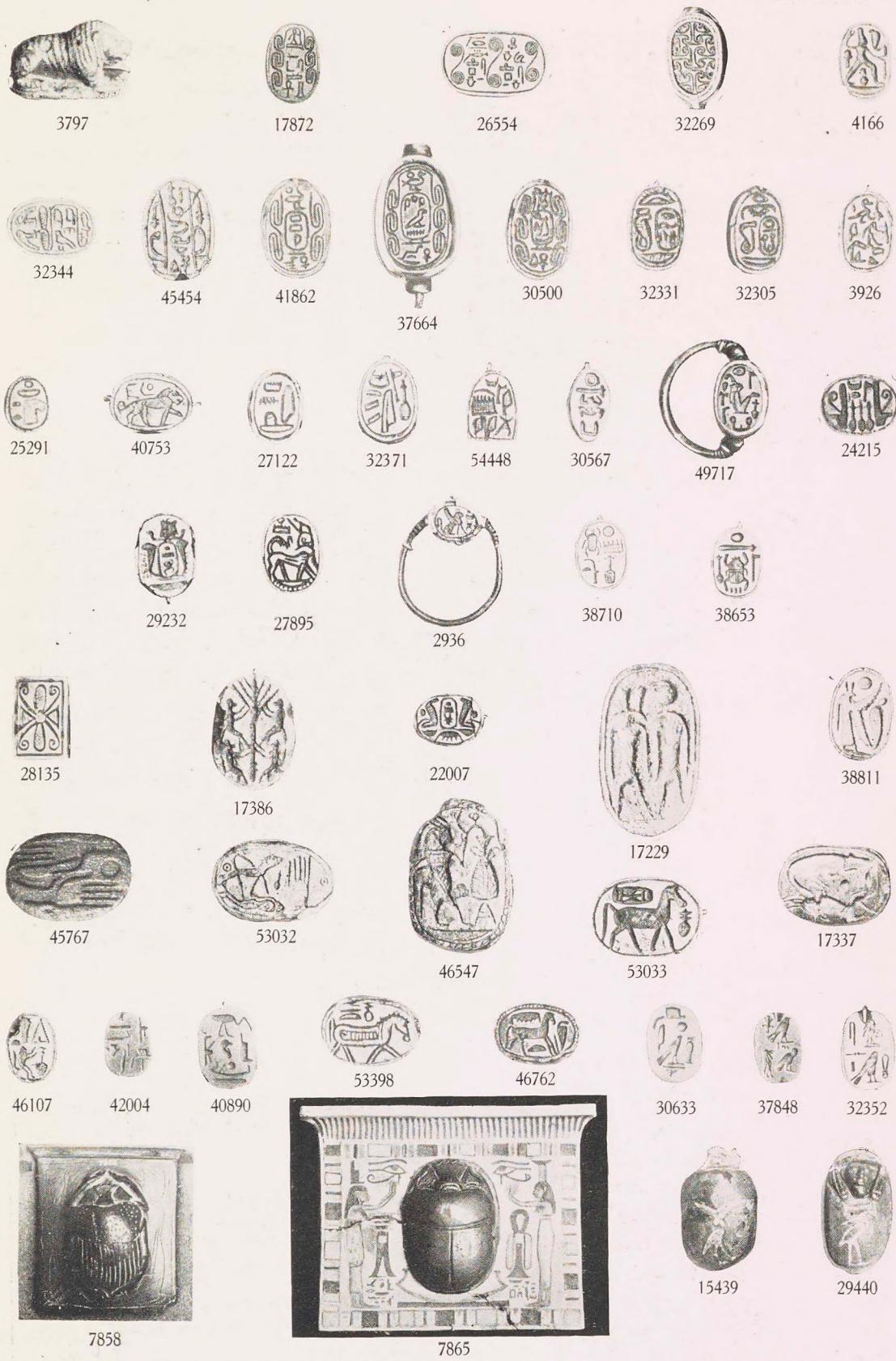


4.—GIGANTIC SCARAB RECORDING THE HUNTING AND
SLAYING OF WILD CATTLE BY AMENHETEP III
(c. 1400 B.C.) (55585)
(half size).



5.—LARGE SCARABS OF AMENHETEP III AND TIYE, RECORDING THEIR
MARRIAGE AND THE SLAUGHTER OF 102 LIONS BY THE KING
(4094, 16988, 29438) (one-third).

PLATE III



ROYAL AND OTHER SCARABS AND SCARABOIDS: XIth–XXVIth dynasties (½ to ¾). (See Description of Plates, p. 16.)

PLATE IV



GIGANTIC SCARAB OF AMENHETEP III,
ON ITS ORIGINAL PEDESTAL, IN THE TEMPLE OF KARNAK
(c. 1400 B.C.).



GIGANTIC SCARAB OF RAMESES II:
British Museum, No. 1231 (c. 1270 B.C.).
(Scale $\frac{1}{8}$.)

GIGANTIC SCARAB :
British Museum, No. 74: probably Saïte (XXVIth dynasty)
(c. 550 B.C.).
(Scale $\frac{1}{20}$.)



of the wing-cases (Figs. 1, 22, 23). Figs. 24-26 shew a type, without legs, that began under the late XVIIIth dynasty, and under the XIXth began to acquire legs again (Fig. 27). Under the XIXth dynasty we

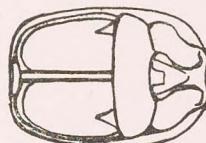
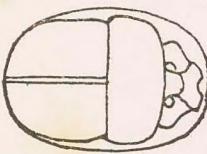
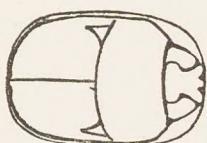


Fig. 24.

Fig. 25.

Fig. 26.

find faïence Scarabs cast in moulds, which were very commonly used under the XXth dynasty. Under the XIXth dynasty too the legs are

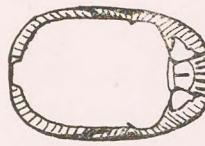
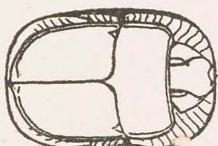


Fig. 27.

Fig. 28. *19th dyn.*

Fig. 29.

Fig. 30.

sometimes cut free from the base (Fig. 28) and very elaborate types of back (Figs. 29, 30) appear; sometimes the Scarab itself is greatly

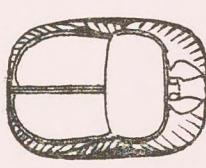
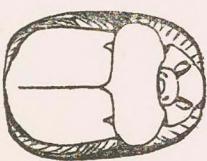
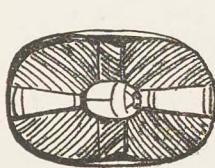


Fig. 31.

Fig. 32.

Fig. 33.

reduced in size, but has huge splay legs (Fig. 31). After the XIXth dynasty the style of Scarab-making is quite undistinguished until the XXVIth dynasty, when we find the most typical Scarabs have a bulbous

abdomen, and their legs are often cut free of the base (Figs. 32, 33). Such are only a few of the more obvious distinctions between the styles of different periods.

The materials of which Scarabs were made are first stone, then faience and a homogeneous composition resembling a soft porcelain. Metal, glass, wood, ivory, amber, etc., are rare materials. The stone is usually steatite, which can easily be cut. This was generally glazed with a blue glass-glaze. Unglazed steatite Scarabs are rare. The oldest Scarabs known are of ivory and of this material, glazed steatite. They first appear under the VIth dynasty (c. 2500 B.C.) and are uninscribed, and very little more than beads. Under the XIIth dynasty (c. 2000 B.C.) they are very beautifully cut, and the blue glaze is so thin as in no way to obscure the lines of the Scarab, while keeping the full brilliancy of its colour. Of course the colour often faded or wore off, and most Scarabs are now white or brown, having lost their blue or green tints; but some still preserve their fine glaze, and these are the most valuable. Other stones were now used, such as lapis-lazuli, amethyst (which was very popular), quartz-crystal, green basalt, blue felspar, and obsidian (natural volcanic glass). The quartz-crystal Scarabs are often glazed blue like those of steatite, giving a particularly beautiful effect. Lapis, amethyst, basalt and obsidian Scarabs on account of their hardness usually had their inscriptions (if they were intended to have any) not cut on themselves, but on gold or electrum plates cemented to their bases.

The stones used for the old seal-stones had been steatite, glazed or unglazed, and carnelian, much in vogue for the making of amulets from the time of the Vth to the Xth dynasties, and to a lesser extent under the XIIth dynasty, when, however, it was not often used for Scarabs. Under the XVIIIth dynasty (c. 1580-1320 B.C.) carnelian and the other red stones, such as red jasper and sard, came into fashion for Scarabs. Yellow jasper is characteristic of the end of the XVIIIth dynasty, when yellow as a colour seems to have been popular. Red stone Scarabs are specially noticeable under the XIXth and XXth dynasties (c. 1320-1100 B.C.) when red jasper and sard were very popular. Green jasper was revived now, and crystal reappears. Chalcedony is used; an importation from abroad: it was very popular for seal-making in Mesopotamia. Lapis also came into use again. Later on, under the XXVIth dynasty, lapis was the most popular stone for Scarab-making, with dark and pale green jaspers for Scaraboids. Granite, diorite, and basalt were used till the Ptolemaic period for Heart-scarabs and the small funerary Scarabs without bases (see p. 13) that are

characteristic of the later period. The Heart-scarab is prescribed in the Book of the Dead to be made of green stone, which had usually been green jasper, slate, or basalt, from the time of the Middle Kingdom (Plates II, III).

The other most important material for Scarab-making was faïence. The Egyptian faïence, though often called pottery, can perhaps hardly be described by that term. It was a material composed of a sandy body held together only by some sort of mucilage, then glazed and fired. The resulting material when broken usually shews a friable white substance beneath the glaze skin. Objects made of it were either cast in moulds or cut with a knife before glazing; vases made of it were not turned upon the wheel. This characteristic Egyptian material was invented before the beginning of the historic period, possibly even before 4000 B.C. The glaze was originally a pale blue, which under the XIIth dynasty became deep and brilliant, although the paler colour still survived but usually in the form not of faïence proper (glazed) but of a homogeneous material of the same colour all through, a compost that was well on the way to become true porcelain, but never did. This composition as well as the true faïence was used for Scarabs under the XIIth and XVIIIth dynasties. Under the XVIIIth dynasty a new colour appeared, namely green; and green faïence Scarabs are as characteristic of the middle of the XVIIIth dynasty as the fine blue, and were common later, when the fine blue ceased to be used. Under the XXVIth dynasty, in accordance with the archaizing tendency of the time, the old pale blue of the 1st dynasty was again imitated, and both faïence and composition of this colour was used for the manufacture of Scarabs, as of other objects, side by side with a pale green. A peculiar chalky blue composition (it looks much like washing "Blue") was used at Naukratis (see below) for Scarabs at this time.

It has been thought that the faïence Scarab was very often too easily broken to be used much as a seal; but this cannot be pressed too hard, since it must be remembered that the Egyptians generally used for sealing either mud or a soft wax, manipulated without the use of fire, on which most Scarabs, even of delicate faïence, could be used without danger of breakage. It is therefore hardly correct to say that the faïence Scarab of the later period had necessarily divested itself of the function as a seal, and become purely an amulet. It remained both.

A sort of cement or mortar, which soon hardened, had been used from the earliest times to seal with, as well as soft wax and clay. For this, no doubt, seals of stone or metal were more useful than those

of faïence. In early days the stone Seal-cylinder was used; in later days bronze Stamp-seals.

Metal, though used for Stamp-seals and for Signet-rings intended for real use, was but rarely employed for Scarabs. Gold and electrum Scarabs are known. A few beautiful specimens coming from Dashur are of the XIIth dynasty. But, generally speaking, a gold Scarab is most unusual, and regarded with suspicion as very likely to be spurious. Still, it is probable that gold Scarabs were often made in the gold-loving days of the XVIIIth dynasty, the time of Tut'ankhamon (in whose tomb they of course occur), but have, as was to be expected, mostly been melted down. Bronze Scarabs are rare and are known only in the latest period. Haematite was sometimes used.

Of other materials, amber or resin is very rare, but there is an example in the British Museum (No. 17718), the date of which is uncertain, as it may be either of the Late Middle Kingdom or of the XXVIth dynasty. A blue glass Scaraboid, No. 17729, with an impressed design of uraei, etc., is of the Late Middle Kingdom, and so is rare. Both are illustrated on Plate II. Glass Scarabs, dark and light blue, occur under the XVIIIth dynasty and later; but they are rarely inscribed and are practically mere beads. The rare use of ivory is interesting, as the Button-seal, the immediate predecessor of the Scarab, was often made of ivory, and ivory Bead-scarabs of the VIth dynasty are actually known. But the Seal-scarab was only most rarely made of this material, though under the XIIth dynasty magical Scarabs, related to the Heart-scarabs, and like them of much larger size than the Seal-scarab, were made of it (British Museum, No. 30730). Very often the worn and faded glazed steatite Scarabs have been mistakenly supposed to be of ivory, which broken steatite or steaschist that has been through the fire of the glazing much resembles.

We have said that the Scarab first became common under the XIIth dynasty. It existed before that, but in little more than the bead form, uninscribed. The Scarabs which we see with the names of Mena, the founder of the kingdom, of Khufu, Kha'frē' or Kha'fra', and Menkeurē' or Menkaura', the Pyramid-builders, even of Uānis (Unas) of the Vth and Piāpi or Pepi of the VIth dynasty, were all made long after their time, most of them in the archaizing days of the XXVIth dynasty, but some (especially those of Unas, for some unknown reason) as early as the XIXth dynasty. There are no contemporary Scarabs of these kings. Their names were words of power: were no doubt considered very lucky: and so reappeared on Scarabs of much later times than their own. The name of Thutmase (Thothmes) III, of the XVIIIth

dynasty, the great conqueror, reappeared likewise at all periods after his own, so potent an amulet was his name considered to be, even down to the very latest times. It is as common under the Saïtes as are those of the Pyramid-builders or the actual contemporary kings. The contemporary king's name too, like that of the ancient monarch of renown, was used more as a talisman than anything else. A strict selection governed the use of the ancient names, no doubt; it is rather interesting to find that the name of the XIXth-XXth dynasty Rē'masesu or Ramesses (Rameses), so well known to classical writers, identified with two great kings and two whole dynasties, should have been so rarely repeated later on, while that of Thutmose was so common. The Saïtes would seem to have had some sort of prejudice against the Ramessides! Unpopular or unlucky names, like those of Amenhetep IV (Akhenaten) the heretic, and his family, would naturally never recur, and so all Scarabs of his time are contemporary, a matter of some importance to the history of Egyptian art. And though the name of his father (and originally of himself), Amanhatpe or Amenhetep, occurs on XXVIth dynasty Scarabs, in its form Nib-maat-Rē as well as Amenhetep simply, it is rather as a memory of Amenhetep I (worshipped as a funerary deity in Western Thebes), confused with the wise vizier of Amenhetep III, Amenhetep son of Hapu (Amenōthes son of Paapis), that it does occur. Amenhetep son of Hapu was so revered a saint that eventually he usurped the functions of the god Amen himself, who became known to the Roman Egyptians as "Amenōthes." But that is outside our period; there were no Scarabs in Roman days.

The last Scarabs certainly known to us are Ptolemaïc, and they are funerary, and without seal-bases; they are made of diorite or other hard stones, haematite, and faïence. The glazed steatite technique had gone out of use, and is in fact uncommon, even as early as the Saïte period (XXVIth dynasty), when faïence is much more generally used. With the exception of a few debased specimens in bronze, Seal-scarabs seem to disappear suddenly at the close of the XXVIth dynasty.

In Greece, however, seal-scarabs went on being made for some time longer. Stone seal-scarabs were, as we have seen, imported into Greece under the XIIth dynasty, and in later Minoan days the faïence and glazed steatite Scarabs of the XVIIIth dynasty still found a Greek market; those of Amenhetep III and Queen Tiye being specially popular, to judge from discoveries of them with Minoan and Mycenaean vases at Mycena, Ialysos in Rhodes, and Enkomi in Cyprus. In the dark ages that followed, when direct contact with Egypt was lost, these Egyptian gewgaws continued to come to Greece, probably through the

medium of Phoenician traders, to judge from a find of Scarabs with Geometric Greek pottery of the "Dipylon" style at Athens, now in the British Museum. And in the days of renewed contact that followed the establishment of the Milesian colony at the mouth of the Nile, Naukratis, in the eighth to seventh century, the small pale-blue faïence and composition Scarabs of the XXVIth dynasty were not only imported into Greece, but were made for the Greek and northern market by Greek artificers in the potteries of Naukratis. The Phoenicians also imitated Scarabs and exported them to the west. The Scarab had been imported into Palestine and Syria under the XIIth and succeeding dynasties as well as into Greece, and was very popular there, so that Phoenician imitations of them (in the characteristic Phoenician clumsy and uninspired style) no doubt began early. Both originals and imitations were exported further, to Mesopotamia; a characteristic find of such, dating to the time of Thutmose III (c. 1500-1447 B.C.), was made at Arbān on the Khābūr river in the ancient Mitanni (British Museum, Nos. 103037 ff.). In Greece in the seventh and sixth centuries B.C. the genuine Egyptian, the Naukratite (Greek) imitation, and the Phoenician imitation Scarab competed for the favour of those who liked the little Egyptian beetle, with the mysterious signs on his base, to use as a seal, a mascot, or a mere ornament. And after the end of the XXVIth dynasty and the Persian Conquest, when the seal-scarab ceased to be made in Egypt, its descendant by way of Naukratis and Phoenicia continued to be made in Greece and in the Magna Graecia of Italy, where the Phoenicians had long familiarized the Greek and native inhabitants with the Scarab, as is shewn by the Scarabs from Tharros in Sardinia, for example. The Greek Scarab proper is usually made of sard, and is easily distinguishable by certain peculiarities of form and "build," so to speak, from its Egyptian original (for one thing, it is always very high in the leg); also the intaglio designs on its base are purely Greek, of the "archaic" fashion of art.

Rules by which forged Scarabs can be told from genuine, which are often asked for, are impossible to give. Only long experience in handling Scarabs, besides scholarly Egyptological knowledge of religion, language, etc., can give this expert discrimination. It is the same here as in other branches of art. But there are several kinds of Scarabs that the amateur collector might specially be warned against. One is small and unequally covered with a peculiar glairy or shiny bright green glaze and with confused and rudely cut figures on the bases half obliterated by the badly laid glaze. The other is of a peculiarly elaborately cut type, usually with the legs free in the later manner,

and with a thick broad base on which inscriptions are cut in a very modern-looking fashion. Another, a very common type in the bazaars, where it is really hardly meant to deceive at all, is large, coarsely made, and has generally a human head. Its sole use and value is as a paperweight. There have been of course, and are, much better forgeries than these to be had, but it is not much use describing them to the tyro, as they often have deceived the elect. Instances are the big Scarabs cut in lithographic stone (apparently by an Egyptologist who ought to have known better) which purported to describe the voyage of Pharaoh Necho's sailors round the continent of Africa (described by Herodotus, iv. 42); they were cut so well in the style of the time that they deceived even the experts. Again there was a type of big green glazed steatite Scarab with flecks of gold (supposed to be remains of an original gilding, of course), usually with seated representations of well known kings such as Rameses II or III. And so on: unless the collector has very good knowledge and experience indeed (and above all unless he is an Egyptologist as well as a collector) he may trip up over a forgery at any moment. The officials of the Department of Egyptian and Assyrian Antiquities are always glad to give the benefit of their knowledge on this subject to any enquirer.

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June 21st, 1928.

DESCRIPTION OF PLATES

- I. Button-seals and Scarabs, VIth-XVIIIth dynasties; some on their original strings, as found.
- II. Scarabs, Plaques, and Scaraboids, VIth-XXVIth dynasties. Large Scarabs of the XVIIIth dynasty. Heart-scarabs.
- III. Royal and other Scarabs and Scaraboids, XIth-XXVIth dynasties. Nos. 3797-4166, XIth-XIIth dynasties; 32344-38653, Royal Scarabs (32344-3926, Hyksos; 25291-38653, XVIIIth dynasty). Note especially 37664 (Khayan), 25291 (I'ahmase or Aahmes), 40753, 27122 (Amenhetep I), 54448 (Queen Meriamon), 30567 (Thutmase I), 49717 (Queen Hatshepsut), 24215 (Queen Nefrure'), 29232-38710, 22007 (Thutmase or Thothmes III), 38653 (Amenhetep II), 28135 (plaque of Amenhetep I), 17386 (monkeys and palm: XIXth dynasty), 17229, 38811 (the god Set: XIXth dynasty), 45767-46547, 17337 (lucky hands, Bes drinking from a large vase on a stand through a siphon, etc.: XIXth dynasty), 53033, 53398, 46762, 46107 (horses, ape: XXVth dynasty), 42004, 40890, 30633-32352 (jasper plaques with prayers and lucky sentences: XXVIth dynasty). 7858, 7865, Heart-scarabs as pectorals; 15439, faience Scarab with crane inlaid on back; 29440, human-headed heart of faience, also with crane inlaid. The majority of Scarabs shewn in this Plate are reproduced $\frac{2}{3}$ their actual size; but Nos. 7858, 7865 are $\frac{1}{4}$; Nos. 15439, 29440, $\frac{1}{3}$; Nos. 17386, 17229, 38811, 45767, 53032, 46547, 17337, $\frac{1}{2}$ size.
- IV. Gigantic Scarabs.

Plate I, Figs. 1, 2, are taken, by kind permission of Messrs. Methuen and Co., from H. R. Hall, *The Civilization of Greece in the Bronze Age*, (1928), Figs. 73 and 74.

The photograph of the Karnak Scarab on Plate IV is by H. R. Hall.

